

American Art News

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NEW YORK, MARCH 11, 1911.

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EXHIBITIONS

Calendar of New York Exhibitions.
See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Important paintings and art objects.
Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Edward Milch, 939 Madison Avenue—American paintings, etchings and engravings.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Tabbagh Freres, 396 Fifth Avenue—Art Musulman.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.
Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.
Henry Reinhardt. — High-class paintings.
Washington, (D. C.)
V. G. Fischer Galleries.—Fine arts.

Germany.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt.—High-class antiquities.
G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Co.—Paintings,

Sackville Gallery—Selected Pictures by Old Masters.
Shepherd Bros.—Pictures by the early British masters.
Victoria Gallery.—Old masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.
Paris.
Etienne Bourgey—Greek and Roman coins.
Canessa Galleries—Antique works of art.



A CUP OF TEA,
By Leslie P. Thompson.

In Annual Academy Exhibition.—Awarded Third Hallgarten Prize.

drawings and engravings by old masters.
Compagnie Chinoise Tonying—Chinese antique works of art.
Hamburger Fres.—Works of Art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Kleinberger Galleries—Old Masters.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Netherlands Gallery—Old masters.
Obach & Co.—Pictures, prints and etchings.
Wm. B. Paterson—Pictures and early Japanese color prints and pottery.
Persian Art Gallery, Ltd.—Miniatures, Mss., bronzes, textiles, pottery, etc.
Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

NUDE SHOCKS BUFFALO.

And now Buffalo follows Columbus, Ohio, and Harrisburg, Pa., in its revolt against the nude in art. The Buffalo Aldermen this week actually passed unanimously an ordinance calling for the draping of all nude statues and pictures in the Albright Gallery. And yet it is constantly asserted that the United States have ceased to be provincial, and that interest in and knowledge of art grows with astonishing rapidity among Americans.

HOE LIBRARY SALE.

The sale at auction of the first part of the valuable library of the late Robert Hoe will be held at the new galleries of the Anderson Auction Co., Madison Ave. and 40 St., April 17-28 inclusive. There will be two sessions, afternoon and evening, each day, save Saturday, April 22, which will make twenty sessions in all for ten days. The library is generally considered the most important and valuable of Mr. Hoe's possessions.

NOTED GAINSBOROUGH'S SOLD.

The London Morning Post states that the three notable Gainsboroughs recently exhibited at the Cottier Galleries in this city, and described in the *American Art News*—namely the bust presentment of Mr. J. Thompson from the Sir John Milburn collection, the half length of Miss Sparrow from the Huth collection, and the half length of Admiral Sir John Montague from Sir George Donaldson's collection—have been sold by Cottier & Co. to American collectors. The prices and names of purchasers are not given.

MUSEUM BUYS A MELCHERS.

The Metropolitan Museum has purchased from the Hearn fund, out of the present exhibition of works by Gari Melchers at the Montross Gallery, the beautiful and typical modern Madonna—depicting a Dutch peasant woman suckling her infant—in sentiment, feeling and strength of execution, one of the best figure works by any modern American painter.

OLD STUFFS DUTY FREE.

Mr. James Speyer recently imported from France several rare velvet window draperies and five silk table covers which were assessed by the customs officials as manufactured products. Mr. Speyer protested and claimed that they were artistic antiquities, entitled to enter duty free under the tariff act of 1909. The matter was referred to the Board of General Appraisers, which sustained Mr. Speyer's contention and decided that the evidence showed that the fabrics were made during the Louis XV. and Louis XVI. periods.

It is reported in Paris that Mons. Pierre de Courcelles will sell his choice collection of pictures, drawings and objets d'art in the near future. The date of sale has not yet been fixed.

EXHIBITIONS NOW ON

Drawings and Watercolors at Fischer's.

Mr. Victor G. Fischer has placed on exhibition at his handsome galleries, No. 467 Fifth Ave., a number of drawings by old masters and some early English watercolors that will delight the cognoscenti. Mr. Fischer's well known taste in these departments and his evident unusual sources of supply, have enabled him to present a display of both drawings and watercolors of rare attraction and charm. Among the watercolors are examples of Daniel Cox, Nasmyth and even Constable, of unusual purity. Notable among the drawings are a group of Cupids, presumably by Rubens, a most graceful decorative little drawing by Boucher, a series of washes and outlines by Teniers from the Paul Sandby collection, a St. Sebastian, signed by the great Titian, and a remarkable transcription of a nude woman having her feet washed by Schiavone, from the collection of Wm. Blake.

Pictures by Manet.

Eight oils and three pastels, all portraits with four exceptions by Edouard Manet, and again, with the exception of the well known portrait of the publisher Hetzel, called "Le Liseur," of 1864, and the splendid still life, "La Brioches," of 1870, which come from the Faure Collection—all out of the Pellerin collection, sold in Paris last year—are on exhibition at the Durand-Ruel Galleries, No. 5 West 36 St., through March 31. These pictures come directly from the recent Post-Impressionist Exhibition in London which made such a stir in English art circles, where they were shown by themselves, as was fitting, for Manet had nothing to do with the Post-Impressionists or their movement, and antedated them many years.

This exhibition affords an opportunity not before vouchsafed to American art lovers, to study the development from 1864 to 1880, of the painter who had the greatest influence on figure painting in Europe of the last half of the 19th century. Several are familiar through reproductions, but it is a pleasure to see the originals here. The earliest of the works shown is "Le Liseur," not only a splendid portrait, but one which clearly reveals the influence and inspiration of the Spanish master, Goya. Then follows a study, the portrait "du jeune Vayson," so broadly painted and full of expression, of 1865, and the "Femme au soulier Rose," of 1866, a little full length standing figure which again recalls Goya. The splendid still life "La Brioches," of 1870, which has inspired so many painters of "la nature morte," is a later work than the "Bull Fight," painted in 1866 with its truthful transcription of the scene, and although a little hard and dry in atmosphere, so full of life. The most appealing and satisfactory work shown is "La Promenade," of 1878, that striking depiction of a black gown Parisienne in a now demodé costume, taking her morning walk in the Avenue des Acacias in the Bois, just as do her modern sisters today. This mondaine is actually walking and how deliciously painted are the soft blacks and grays in her gown, against the landscape background of soft spring greens, and the mauve flowers in her little bonnet. The most important work shown is the large interior and figures, "Au Café," of 1878, with portraits of Guerard, the engraver, and the actress, still living and playing, Ellen Andree. Guerard sits at a café table, an old fashioned silk hat on his head, between Mme. Andree, who also has a woman's hat of the period, and a bare headed young woman on the other side. The full light

from broad windows falls on the faces of the three figures and well reveals their expressions. A glass of beer and a match box are on the marble topped table before them. Guerard with fierce upturned moustachios of the time, seems lost in thought. The painting is instinct with life. It is a melodrama or comedy of the period, painted as only Manet could paint, and is the realization of life and character. The remaining pictures shown are small pastel portraits "L'Inconnue," "Marie Colombier," and "Mlle. C. Camille," all produced in 1880 and notable for their expression.

The portrait of a beggar, "Le Mendiant," recently sold to the Chicago Art Institute by the house and reproduced in last week's *Art News*, is not shown in this display. It came also from the Pellerin collection.

Pictures by John Russell.

John Russell, a young Canadian landscape, figure, still life and portrait painter, long resident in Paris, where his work has attracted deserved attention and has been shown at the Salon, is exhibiting 33 oils at the Ralston Galleries, No. 548 Fifth Ave., through March 17. The artist is a painter of unusual strength, ability and versatility. He is perhaps at his best in portraiture, in his presentments of men, although his portrayal of a young woman seated, gowned in black with a white muff, and his half length of a Martinique negress, with toque and gown of electric blue—are quite as good in characterization as his men portraits. The best of these are the three quarter length seated lifelike presentment of Mr. Wm. Guard, the well known journalist and operative press agent, Curtiss Williamson, the Canadian artist, and the blue uniformed Major Delap, a handsome English officer, painted broadly and well. Admirable in expression and feeling also is the portrait of the pensive, thoughtful "Gentleman of Naples."

A still life, "Silver and Glass," and the still life in one or two figure subjects, notably "Boy Polishing Vessels," is the best seen here in many a day and is worth the attention of W. M. Chase. In his outdoor sketches with figures, of the Luxembourg Gardens and the Plage at Dieppe, Mr. Russell shows evidences of feeling for light and air and the power of depicting the same. The display altogether is in every way representative, full of vitality and permeated with promise.

Marines by C. H. Woodbury.

American marine painters have been rapidly coming to the front the past few years, and England with her Napier-Hemy and Sommerscales, and Germany with her Schnarr-Alquist, must look to their laurels. Before the advent of F. J. Waugh and Paul Dougherty, and following F. K. M. Rehn and the still earlier J. C. Nicoll, Arthur Quartley and other marine painters, an occasional virile sea piece by Chas. H. Woodbury, a Boston artist, at the Academy or other routine exhibitions through the country, made art lovers take notice, but these works were seen at too infrequent intervals. Now, for the first time, Mr. Woodbury makes a "one man" show in the metropolis at the Folsom Galleries, No. 206 Fifth Ave., through March 18, and lovers of the sea should hasten thither to study these virile truthful presentments of old ocean in her varied moods, together with a few equally strong landscape studies of Mt. Monadnock and the Maine coast in winter.

The artist is essentially a colorist and two panels of small pictures, depicting different phases of the North Atlantic,

evidence the depth and range of his palette, from the deep cobalt blue of the "Devil's Hole" in midocean to the lighter steely blues of the English Channel, and the warmer greens and grays of the turbulent Gulf Stream. His rich and deep color feeling is also proven in the superb "Bathing Pool," a marvel of variegated iridescent color and powerful swirl of waters. There is beautiful and rich color also in the view of St. Thomas, West Indies, and again fine color and a remarkable feeling of rushing wind and air in the depiction of the trade wind, locally and well called "The Doctor," at Kingston, Jamaica. In the "Heavy Sea," the "Rain Cloud," the "Storm at Sea," the "Dublin Boat" and "The Steamer," the feeling of ocean, and its restless power are splendidly expressed. The first named canvas, to the writer, is quite as fine and true as the well known "Windstarke," of the German Schnarr-Alquist.

The majesty of Winter on the rugged Maine coast is well expressed in several canvases and as a painter of winter and its snows, Mr. Woodbury is as pre-eminent as in his marine work.

The monotypes by J. F. Frazer and colored etchings by J. F. Rubin which were to have been placed on view Tuesday were not ready, so that notice must be deferred until next week.

Portraits by J. Pierre Laurens.

Eight portraits, and an interior and outdoors with figures, by J. Pierre Laurens, the son of the French Master, Jean Paul Laurens, are on exhibition in the large upper gallery at Knoedler's, No. 355 Fifth Ave. M. Laurens recently came to America to superintend the installation of his father's mural paintings in the Baltimore Court House, described in last week's *Art News*. While in Baltimore, M. Laurens seized the opportunity to paint a half length portrait of Cardinal Gibbons, now shown with his other portraits, and with the exception of that of his famous father, and the latter's grandson, nephew of the present painter, the best in the display, having good expression, good flesh color and fine reds in the Cardinal's robe. The portrait work of the artist, in general, is characterized by unusually strong and true draughtsmanship, good rendition of character and expression, but, as a rule, hard and dry color, lacking any liquidity. The portrait of Jean Paul Laurens and grandson, is a splendid piece of characterization and very solidly painted. A full life seated portrait of a boy with dog, "Claude," is instinct with life and has fine expression. The full length standing portrait of "Mme. de R," while well drawn and with good painting of the stuffs and texture of the black chiffon and lace gown, is stiffly posed. The green of the corsage in the half length portrait of Mrs. B. is dry and too insistent. A picturesque composition is the group portrait of "Mme. P. C. and daughter." The expression of the faces and a soft and beautiful landscape in the background are the features of this canvas, but its color is dry and hard. The three-quarter length standing presentment of "An Architect," has life-like pose and expression.

Old Masters at Ehrich's.

Some especially selected examples of old masters—all of unusual quality and exceptionally interesting and important, will be placed on exhibition at the Ehrich Galleries, No. 463 Fifth Ave., today. More adequate notice will be made next week, but meanwhile mention is due a figure composition, "The Engraver," by Ferdinand Bol, a typical panel figure study by Rubens, "The Chase," "The Christ Bound," mentioned last week, whose authorship Mr. Ehrich traces to Murillo, an unusual and superior portrait of a young Franciscan Monk by

Zurburan, a half length striking portrait of Sir Thos. Chaloner by Van Dyck, a typical and beautiful girl's head by Greuze, an unusual example of Lucas Cranach, "St. Gregory," and a small and beautiful head of a man, rich in quality, by Ambrosius Benson.

Watercolors by Cezanne.

Twenty watercolors by the French Impressionist painter, Cezanne, are on exhibition at the Photo-Secession Gallery, No. 291 Fifth Ave., through March 25. As this is the first opportunity offered to the American art public to see and study something from the brush of a painter who has had perhaps more influence on French art of today than any of his fellows for a decade past, the display should attract attention. It is to be regretted that the majority of the works shown are so slight and tenuous that it is difficult to get any satisfactory idea from them of the characteristics of the painter's technique. One example, "Boat in front of Trees," in pure wash, is delicate and true in color and the most satisfactory shown. The little figure work, "Hortenzia," has charming expression. It is possible that some art lovers may find more in these vague suggestions of form and color—for such they seem—than the writer, but the display as a whole leaves one with an unsatisfied feeling and desire to see more substantial examples of the artist in any medium.

Pictures by E. L. MacRae.

The work of Elmer Livingston MacRae has grown steadily in favor among American art lovers and collectors, the past few years, and a display of pastels, oils and watercolors by this talented painter, now on at a local gallery on Madison Ave., through March 17, should be seen by all his admirers. The pastels comprise a series of studies of Boston streets and harbor, which the artist made last year, and which have all his characteristics of delicate color, fine sunlight effect, picturesqueness of composition, and sympathetic feeling for his subject. Some pastel portraits of children, which fill one wall, evidence an unusual sympathy for childhood in its moods and expressions. The oils comprise several seen before, and of which the best are the "Metropolitan Tower in Fog," "The Barn—Moonlight" and the "Hudson River—March."

In addition to the exhibition of the work of Frank Fowler, which closed at the Century Club on Thursday, a number of canvases by members were added during last week. Among them a scene from "La Morte d'Arthur," by William Walton, in which a group of horses are shown in action; "Maine Woods," a lovely landscape, by Ben Foster; "Valley in the Berkshires," by Henry G. Ferguson, a strong and characteristic black and white drawing by Winslow Homer, "The Fisher Girls," "Ogunquit," an interesting marine by Robert Arthur; two characteristic examples by E. L. Henry, and a "Spring Landscape" by George H. Smillie.

OLD COINS SOLD.

The Collectors' Club, 14 East 23 St. sold last Saturday a collection of rare coins, for a total of \$16,862.50. A \$3 gold piece, dated 1870, said to be the only one existing of its kind, was bought by Mr. S. H. Chapman for \$1,450. Mr. T. L. Elder paid for a \$3 proof piece, dated 1873, \$205. A \$10 uncirculated gold piece, dated 1798, over 1797, was bought by Mr. J. C. Mitchelson. For an octagonal \$50 gold piece, dated 1851, \$410 was paid, and \$285 was given for an uncirculated piece of the same variety.

Exhibition Calendar for Artists

CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils.
Collections in America.

New York by Budworth, 424 West 52 St. Mar. 15-18
Philadelphia by C. F. Haseltine, 1522 Chestnut St. Mar. 15-18
Boston by Stedman & Wilder, Trinity Pl. Mar. 15-18
Chicago by W. Scott Thurber, 203 Michigan Blvd. Mar. 15-18
Jury meets in Pittsburg. Apr. 6
Press View Apr. 26
Opening of exhibition Apr. 27
Closing of exhibition June 30

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.

Exhibits received Apr. 14, 15
Opening of exhibition Apr. 27
Closing of exhibition May 21

ROYAL ACADEMY, Burlington House, London, England.

Watercolors and miniatures received Mar. 24
Oils received Mar. 25, 27
American artists desiring to submit works to the jury should write at once for forms to the Secretary.

IN AND OUT THE STUDIOS.

At his studio, 60 Washington Square, Jonas Lie recently painted a series of typical New York scenes, "The Water Front," "Loading Coal," and "Across the River." These canvases, while possessing all the charm for which this artist's work is known, are nevertheless considerably in advance of any he has yet exhibited.

Executed from an original viewpoint and having rare beauty of color, they are virile renditions sincerely and broadly painted. "The Water Front," a composition with figures, boats and a bit of bridge, is an exceptionally fine canvas, full of air and light. Mr. Lie has long since "arrived," and that he is fast reaching the front ranks of American painters, is proven by the rapid strides he is making, and by the popularity of his canvases, which are finding their way into the best private collections.

A. L. Kroll's portrait, "Mother and Daughter," at his 10th St. studio, is an original composition, lovely in color and charming in arrangement. He is painting New York street scenes in a virile manner with picturesque effect. His excellent portrait of Dr. Edgar S. Barney, painted for Union College, now at the Academy, is one of his most impressive works.

At his Tenth St. studio, Jean Paleolog recently completed a decoration 16 x 40 feet for the new Bronx Theatre. The subject, which contained fifteen figures, was commemorative of the "Purchase of the Bronx from the Indians, by Joseph Bronx in 1640." His portrait of the Marquis de Beauvoir, painted this winter is an excellent work and a good likeness. A portrait of his wife is nice in tone and is an interesting composition. At his studio, there are also several good landscapes.

Several canvases by Frank Nankivel, shown at his recent exhibition, have been sold, among them "Mermaids and Pirates," a decorative screen, which was purchased by Mr. Louis H. Love. "Snow Apples and Merry Jests," a large composition picture still at his studio, 50 Washington Square, is an interesting decorative canvas, nice in outdoor feeling, and its brilliant coloring is well balanced and ably handled. He recently painted a portrait of Mr. Francis E. Hill for the University of Virginia.

Martha Walters' strong composition, "Wood Market," has recently been purchased by a New York collector. She is now painting the portrait of Mrs. S. M. Parsons, for her son, Frank Parsons. Miss Walters, who has a remarkable aptitude for getting a likeness, has also a fine color sense, and her work which is broad and direct, is gaining a place for her far beyond that of the average woman artist.

Ava de Lagacranz recently painted an exceptionally fine portrait of Mrs. George Orvis and her little son. It is an excellent likeness and good in composition and color.



THE VIOLA PLAYER,

By Hugo Ballin.

Purchased by Gen. Rush E. Hawkins for Ann-Mary Brown Memorial, Museum, Providence, R. I.—Courtesy of Montross Gallery.

At the recent annual meeting of the American Society of Miniature Painters William J. Baer and Laura Coombs Hills were re-elected president and vice-president, respectively, for the sixth term, and Mabel Welch was appointed secretary. The following members were elected: Lydia E. Longacre of New York, Eda Nemoede of Chicago, Mrs. Carlotta Saint Gaudens, Margaret F. Hawley and Heloise G. Redfield of Boston. Of these Miss Redfield is the only member to be accepted on a first exhibit.

Cornelia Hildebrandt held an exhibition of her recent miniatures on Saturday last at her 67 St. studio. Twenty examples were shown, lovely in color, charmingly modeled and well composed.

Shirlaw Memorial Show.

The memorial exhibition of the work of Walter Shirlaw, which has been shown during the winter at the Carnegie Institute, Pittsburg, the St. Louis Museum of Fine Arts, and the Buffalo Albright Gallery, opened at the National Arts Club on Wednesday evening last.

The collection includes a representative group of nearly 150 examples in oil, watercolor and pastel, also a number of charcoal and pastel drawings, studies for mural decorations and decorative pictures.

This is a rare opportunity for art lovers to view a collection of works by an American painter who held a leading place in the American art world and the strength of whose work was recognized in Europe as well.

Among the most notable examples in the present display are "German Peasant," Portrait of the artist, "Bacchanalian," a decoration, "A Muse," Scene in Tuscany, "L'Allegro," "Morning," a decorative panel, and "Easter Greeting."

PENN. ACADEMY STATISTICS.

There are in the 106th Annual Exhibition of the Pennsylvania Academy of the Fine Arts, which will close Mar. 26, 375 paintings and 148 pieces of sculpture. The following facts are announced with regard to these exhibits:

Twenty-eight paintings are by members of the jury, seventy-five were invited by the Academy, eighty-five were selected by the Academy working in co-operation with its jury from other exhibitions, 187 were accepted by the jury from pictures submitted by artists without solicitation.

Fourteen exhibits of sculpture are by members of the jury, 9 were invited by the Academy, 73 were selected by the Academy and 52 were accepted by the jury from works entered in the regular way.

In New York, Boston and Philadelphia, 1,451 paintings were submitted to the jury; from 163 offered in Boston, 20 were accepted; from 592 offered in New York, 77 were accepted; from 696 offered in Philadelphia, 56 were accepted. The juries also met in Chicago, St. Louis and Paris. The number of individual artists represented in the exhibition is 303, all of them Americans. Of this number, 132 are New Yorkers, 33 are from Boston, 49 are Philadelphians, 28 from the West and 32 reside in Europe.

Of the exhibitors, 229 are men and 74 are women, and 64 were former students of the Academy.

INDEPENDENTS TO SHOW.

The Independents have decided to hold their exhibition at the Society of Beaux Arts architects' rooms during the last week of March and the first of April. Among the artists who will be represented are Rockwell Kent, George B. Luks, John Sloan, Arthur B. Davies, Maurice Prendergast, Homer Boss, Coleman and Guy du Bois.

HAND MADE JEWELRY.

Ye Handicrafters Club of Brooklyn will hold an exhibition of hand made jewelry from Mar. 15 to April 1 in their new studio, No. 246 Fulton St. Both European and American craftsmen will be well represented. Owing to the club's increased facilities in lighting, etc., the exhibits will be shown to better advantage than in former years.

ARTISTS' CARDS.

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The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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American Woman's Club . . . 49 Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S. W.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Co. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
Munroe & Co. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Poinet . . . 2 Rue Brea

UPSET AUCTION PRICES.

After the hackneyed auctioneers and catalogue announcements at art auction sales that "All objects are sold absolutely without reserve, etc.," it was a novelty indeed to find a number of the more valuable articles in the sale of ancient Babylonian and Persian objects at an auction room this week, marked with an asterisk in the catalogue as held at an announced upset price, and to hear the auctioneer make a similar announcement when said articles were reached in the sale.

This was certainly fair dealing, but the innovation was so sensational as to excite wide comment both in and out of the auction galleries. Whether the "upset price" idea will be popular with American art buyers remains to be seen.

ANNUAL ACADEMY DISPLAY.
(First Notice.)

With its annual reception and varnishing yesterday, the National Academy of Design opened its 86th annual exhibition again this year at the Fine Arts Galleries, 215 West 57 St., where the exhibits may be seen every weekday and evenings, and on Sunday afternoons through April 16 next. Again this year the galleries will be open free to the public on Mondays, both day and evening.

A Smaller Display.

The Spring Academy, as it is generally called, is this year smaller than last and contains 327 oils as against 417 hung last year, and 44 sculptures against 34 last year. The pictures hung, however, will fill the three main galleries, and the so-called "Morgue" or Academy Room, where exhibits can only be seen by artificial light, is again pressed into service. It is the old story of too little space for a thoroughly broad and representative display of American art and of the necessary rejection of many works that would have perhaps improved the general quality of the exhibition—a story that will be repeated until New York either outgrows its provinciality and permits the Academy to erect adequate galleries on the Central Park Arsenal site, or the unused west side strip of Bryant Park, or until some public-spirited citizen solves the problem by the presentation of an accessible and good site for new galleries.

The exhibition this year, whatever may be the cause, is not an inspiring one. It contains a number of superior works, chiefly landscapes; in fact it is virtually a landscape display, so few, comparatively, are the figure works, portraits and marines—there are no "star" pictures and many good painters are unrepresented.

The Prize Winners.

The seven prize winning canvases have been, on the whole, well chosen. The Thomas B. Clarke prize goes to Charles W. Hawthorne for his admirable group figure work, "The Trouseau," almost a masterpiece in composition, feeling, expression and color of the three women, absorbed in the fitting of a bridal gown. The Saltus medal goes to J. C. Johansen for his large virile outdoors with figures, a remarkable work in drawing, expression and composition. Elmer Schofield wins the Inness landscape medal for one of his characteristic full aired largely conceived landscapes, and Miss Mary Van der Veer, the Shaw prize for the best work by a woman for her "Geography Lesson," a Vermeer-Tarbell interior with figure, nicely painted and only marred by the bad drawing of the girl's left hand, which resembles a claw. The three Hallgarten prizes went, respectively, to Lillian Genth for a typical nude outdoors, Joseph F. Pearson, Jr., for a fine and characteristic study of Geese, and Leslie P. Thompson for a Vermeer-Tarbell-Paxton interior with figures, "The Cup of Tea."

A Hasty Review.

Time and space do not permit more than a general hasty review and brief notice in this issue of the more important works in the Vanderbilt Gallery alone. Those in the other galleries must be left for later mention. There is no one place of honor on the Vanderbilt Gallery walls this year. A large and, of course, strong marine and coast scene, with sun-kissed surges by F. J. Waugh, fills the centre east wall, and Johansen's large outdoors with figures, the centre west wall, while landscapes by Ernest Lawson and Elmer Schofield occupy the space on the centre north wall where the "star" pictures formerly hung.

Among the landscapes which predominate in the gallery are a gray toned Autumn scene by John W. Beatty, a fine large "Autumn" by J. Francis Murphy, and a

vista, through fir trees, of a smiling country by H. Bolton Jones, a departure from his usual Springtide subjects, strong and true in color and with fine sunlight and air.

Edmund Potthast sends another of his large and finely painted views in the Swiss Alps, very true and strong in color. It is interesting to note a modern American landscapist depicting, as did the Achenbachs and other Munich and Dusseldorf men of a half century ago, the peaks and valleys of Switzerland and to compare the strength and freshness of this American's color and his wide viewpoint and fine conception, with that of his German predecessors. In "The Torrent," Joseph H. Boston shows a virile and dramatic study of a mountain stream, deep and rich in color, the power of rushing water well expressed. There is a rich full colored and fine aired landscape with cattle by Carleton Wiggins, an altogether lovely rendition of "Happy Autumn Fields" far-reaching, clear-aired, and full of poetry by Gardner Symonds, and a typical little old-time story, "The Trout Brook," by E. L. Henry.

From Bruce Crane, happily convalescent after a long illness, comes a typical Autumn landscape, full of poetry and tender and soft in atmosphere, and Gifford Beal shows his sombre true and dramatic transcription of "Storm, King-on-Hudson in Winter." There is an attractive and truthful presentation of Riverside Drive by M. Petersen and a deep rich colored landscape by F. Ballard Williams. Albert Groll shows another Arizona desert scene with characteristic clear air and lovely light, and W. T. Smedley a life-like scene at the recent Belmont Park aviation meet with good figures. There is a familiar "Girl with Swans," by F. S. Church, and Guy Wiggins shows his strong and truthful "Lincoln Square, Winter," which will make Colin Campbell Cooper and Paul Cornoyer take notice of a new and promising arrival among painters of city scenes.

A fine sweep of air and sky with effective distance and sentiment in Arthur W. Dow's "Autumn Moon." Charles W. Eaton has a landscape at sunset seen from a pine-clad hill, full of poetry, and Carlton T. Chapman, a tramp steamer plowing her way against a westerly North Atlantic gale which in life and movement of water is the best his brush has produced in many a day. A moonlight landscape by Walter Nettleton is soft and lovely in tone and color and from A. T. Van Laer comes a strong simple Autumn landscape. There is a three-quarter length seated portrait of a man by Irving R. Wiles, a typical example of Leonard Ochtman's poetical brush, and a life-like sunny "Farmyard in Winter" from Daniel Garber. Ernest Lawson's "Washington Bridge," is in a lower key and has deeper greens than usual when he paints this subject, but it is an impressive fine work; and Emil Carlsen shows his familiar still life of a Pieta in carved wood. W. Ritschel's silver gray moonlight marine is one of the best he has yet painted, and there are strength and action in Paul King's "Horses Hauling Out Boats." Very beautiful in color and finely drawn are the two female nude figures by Francis C. Jones. L. F. Berneker's "Girl Reading" after Tarbell, has good quality and feeling. Robert Reid's presentation of a fair-haired maiden seated in a sunlit grove is altogether charming, refined, graceful and alive. A typical blue-toned landscape by Mrs. Coman must not be forgotten. James B. Townsend.

THE HOE SALE.

(Concluded.)

The sale of the art collections of the late Robert Hoe, which began Feb. 15, closed on Friday last, Mar. 3, after the *Art News* had gone to press, with a grand total of \$608,816. The tapestries and some old furniture were in the last afternoon's sale and brought \$24,025. Mr. R. Hoe paid \$1,400 for an old Flemish weave, Mrs. Hermann Oelrichs, \$425 for a set of door curtains, and Mr. C. I. Hudson, \$250, for a marquetry bureau. The prices obtained were only fair.

Thus ended what was advertised as a sale of "the most notable gathering of art objects ever offered at public sale in this or any other country" with a total of less than half of that of the Mary Jane Morgan sale of 1886, of little more than a quarter of the Yerkes sale of 1910, of only \$33,737 more than the A. T. Stewart sale of 1887, and which was surpassed by more than \$711,574 by the Secretan sale of 1889 in Paris, by \$215,760, by the Spitzer sale of 1893, by nearly a million dollars, by the San Donato sale, and by even \$234,542 by the Chappey sale in Paris of 1907.

In other words "much cry and little wool," and the result would seem to prove the contention of the *American Art News* that the sale was over-eulogized in advance advertisements.

TABBAGH SALE.

Persian and Babylonian faience, glass and other early near Orient art objects, a collection formed by Tabbagh Frères, the well-known dealers of Paris and New York, were sold at auction at the American Art Galleries on Monday and Tuesday afternoons last for a reported total of \$56,507.50. The sale was the first of articles of the kind of so evenly high a class ever held here, and for this reason, and the further fact that a number of the more valuable articles were openly marked with a star in the catalogue, to indicate, as was stated, that they were offered at an upset price, the affair excited much attention and curiosity.

It is the general opinion of the trade that the announced upset price innovation, although perhaps fair, did not aid in making the sale the success that had been hoped by its promoters and the owners of the collection.

The names of Henry G. Dearth, the artist, a close friend and adviser of the Folsom galleries in which Tabbagh Frères have their New York office, and his friend the marine painter, Paul Dougherty, were given out as the principal buyers at the sale.

WILLIAMSON SALE.

The auction sale at the Fifth Ave. Art Galleries on Mar. 4 of the remarkably fine selection of bibelots, tapestries, etc., imported by Mr. C. F. Williamson of Paris, while attended by the most distinguished and representative audience seen thus far this season, in an auction gallery, and while some seemingly high prices were obtained for the really superior and rarely fine articles, is said to have been disappointing to the owner and auctioneers. It is said that the tapestries in particular cost so much when bought at the Hotel Drouot and from private collections in Paris, that the margin of profit, even at the good prices obtained, was small. The Bibelots, a small but choice lot sold for a total of \$4,932.50. The few old pictures all of rarely good quality brought low prices. The two excellent examples of Hon de Koeter went for \$1,550 the pair, and the lovely primitive attributed to Giovanni Mateo, for only \$2,100. The tapestries sold well.

A Louis XIV Flemish panel brought \$5,750, and a set of four Aubussons of Dianan subjects brought \$7,000 from Bagues Frères. A Beauvais panel, which cost approximately 19,000 frs. or \$3,800, brought \$9,500 from Mr. H. L. Dawson, and a Louis XV Aubusson, \$3,800. Two Louis XIV Flemish panels with Teniers subjects brought \$5,750 from Mr. T. Collins. A salon set, XVIII century, three panels, a sofa and six arm chairs, after spirited bidding, went, it was reported, to Mr. Richter, a dealer, for \$51,000, but it is now reported that it may have been held at an upset price and returned to its owner. The announced total of the sale was \$102,272.50.

COLLECTORS' AND DEALERS' SALE.

A selection of modern foreign and American pictures, said to be from the collection of Mr. Kinney of Newark, N. J., and Lanthier & Co.'s, the dealers of this city, were sold at the American Art Galleries, Tuesday night last, Mar. 7, for a total of \$18,757.50. The pictures were of unusually good quality, with the exception of the attributed Clays and the prices given out as obtained, mostly through agents, sound good, especially in this poor art auction season.

Knoedler & Co. paid the highest figure of the sale \$4,100, for a good Schreyer "The Retreat," and Lanthier & Co., gave \$1,575 for a fair Van Marcke. The principal pictures sold with title, buyers' or agents' names, and prices given out follow:

"After the Bath," J. L. Gérôme; Otto Bernet (agent)	\$350
"Reception of the Sheikh," A. Pasini; L. A. Lanthier	410
"A Forest Glade," Diaz; Otto Bernet (agent)	525
"Landscape," J. Francis Murphy; C. B. Seward	310
"California Landscape," A. Bierstadt; J. Franklin	300
"Before the Bath," W. Bouguereau; J. Franklin	675
"Going to Market," C. Troyen; W. W. Seaman (agent)	950
"Freight Boats in Harbor," P. J. Clays; Otto Bernet (agent)	675
"The Broken Spence," Erskine Nicol; Mrs. Cammell Clark	400
"Near Lyme, Conn.," H. W. Ranger; W. W. Seaman (agent)	820
"La Bal Mabille," Jean Beraud; Holland Art Galleries	340
"A Fishergirl," Hagborg; Mrs. Campbell Clark	500
"Water Nymphs," W. Kray; L. Holbrook	400
"Ox Teams Hauling Sand," E. Van Marcke	1,575

Included in the recent work of Carleton Wiggins are two fine sheep pictures with good atmospheric qualities and sky. His large canvas, "The Dunes," now at the Academy, is one of his most important works in charming effect of light and shadow, and lovely in tone.

LONDON LETTER.

London, Mar. 1, 1911.

In a studio address recently given in Fitzroy Street, Mr. Harold Gilman, the painter, made some remarkable statements with regard to America and art. He maintained that the United States could not hope to produce any art worth serious notice for some hundred years. Art was the outcome of religion, and in his opinion America had no religion. John S. Sargent's painting was likened to the music of Sousa, and dismissed as "sound and fury, signifying nothing."

An interesting experiment is to be made this spring and summer by a group of painters who have their headquarters at 19 Fitzroy Street. The group is composed of Augustus John, Walter Sickert, Lucien Pissarro (eldest son of the late Camille Pissarro), Spencer F. Gore, R. P. Bevan, Charles Ginner, A. Rothenstein and Harold Gilman among others. Hitherto the group has been regarded as the advanced wing of the New English Art Club, but that institution now tending to become *mondaine* and more or less academic, the advanced wing has determined to secede, and to hold an exhibition of its own. For some years past these painters have been in the habit of throwing open to all comers their common studio at 19 Fitzroy Street, on Saturday afternoons, when their visitors often include, not only men, notable figures in London's fashionable and intellectual society, but also distinguished foreigners interested in the liveliest movement in British art. The group has now determined during the coming spring and summer to keep its studio open to visitors every day, no invitation being necessary and all welcome on presentation of a visiting card. As the one relic of genuine artistic Bohemianism in London, No. 19 Fitzroy Street should be visited by all who care to see really good and interesting paintings exhibited under novel and original conditions.

Mr. Roger Fry, who has been eloquent in praise of the "Post-Impressionists," both in his criticisms in "The Nation" and in his lectures, has not professed his faith by practice as well as precept. To the exhibition of the Friday Club, now open at the Alpine Club, he contributes two oils, distinctly post impressionist in tendency. One is a brilliant simplification of a flooded valley, something in the style of Vlaminck, the other is a delicate snow scene, high in key with the effect of being more tapestry than painting, which possesses many of the qualities which make the works of Alcide Lebeau so much appreciated in Paris.

A special cable despatch to the Sun from London says Sir Hugh Lane, honorary director of the Municipal Art Gallery in Dublin and governor of the National Gallery of Ireland, has sold Titian's "Portrait of a Man in a Red Cap" to an English collector for \$150,000.

The portrait, which is supposed to be that of Lorenzo di Medici, became famous after Sir Hugh bought it at auction at Christie's in 1906. It was then so dirty that numerous experts, although recognizing that it was a good painting, doubted that it was by Titian, to whom the catalogue ascribed it, and Sir Hugh was practically the only firm believer in it.

The Colnaghis and Dowdeswells, however, ran up the bidding until £2,205, or \$11,025, was reached, at which price Sir Hugh secured it. A cleaning revealed its genuineness, and its beauty made many collectors sore.

The present buyer is unknown. He is believed to be a prominent London financier.

A special cable despatch to the World from London says the Marquis of Lansdowne is regarded as doing a fine stroke of business in getting \$500,000 from an American for Rembrandt's "The Mill," even though it is the finest landscape that the master ever painted.

Six years ago, when Lord Lansdowne loaned this picture for an exhibition at Burlington House, he insured it for \$60,000, presumably his estimate of its outside value.

The National Society for Protection of Works of Art, so badly taken in by the alleged Velasquez called "The Rokeby Venus," for which it paid \$180,000, and more recently by the terrific effort of getting English art lovers to pay the Duke of Norfolk \$360,000 for Holbein's beautiful "Duchess of Milan," are hesitating about inviting subscriptions to provide Lord Lansdowne with \$475,000, his preferential price to his own country, for his Rembrandt. The figure is considered ridiculous, and a strong feeling prevails that national collections should make a stand against being run-up to such absurd amounts.

As a decorative work Gainsborough's "Miss Linley and Her Brother," which Lord Sackville recently sold to Mr. J. P. Morgan, is vastly more attractive than Rembrandt's sombre masterpiece.

Charles Davis of Bond street, art adviser to both the late and the present King, has now an exquisite portrait of Mrs. Sheridan by Romney, which, it is expected, Mr. Morgan will also secure.

ART IN GERMANY.

Berlin, Feb. 28, 1911.

Following the sale of the third portion of the Lanna collections in Berlin which will include Italian coins and medals of the XV and XVI century, and which will take place at the Rudolph Lepke Auction Rooms in May, the fourth part of the collections, which comprise drawings, water colors, etchings and engravings, both ancient and modern, will be sold from month to month. This part of the collection comprises original examples of Albrecht Durer.

The Gaston von Mallmann Gallery, No. 7 Anhaltstrasse, in this city, is filled at present with a permanent stock of old pictures of the classical schools, of which the house makes a specialty, and which is unrivaled in this capital. Among the many examples of great importance, which at the moment, forms a distinguished assemblage, the visitors' attention is first attracted, among the works of the Flemish masters, by a superb example of Rubens' "Meleagre and Atalanta Hunting the Wild Boar of Calydon," a work which comes from the gallery of King Louis Philippe, and another canvas, "Perseus and Andromeda," formerly owned by Lord Thomas Arundel, a landscape of great rarity which was shown at Brussels last year. There are also two portraits by Van Dyke, representing respectively Archbishop Wowersus and General Moncada, and many sketches. There are also landscapes by Jacob and Solomon van Ruysdael, A. Cuyp (described in Dr. de Groot's Catalogue Raisonné), van Goyen, Wynants, genres by Pieter de Hoogh and Gonzales Coques, interiors with figures by Jan Steen and A. von Ostade (all described in Smith's and de Groot's Catalogues Raisonnés), and examples of Teniers, Brouwer, Paul Potter, and van de Heyde, portraits by Terborch, Mierevelt, Moreelse and Dou, marines by W. van de Velde and Bakhuysen, and still lifes by Jan Feyt, Wecnix and de Heem.

Among the early German masters there is a portrait of the Duke Elector of Saxony by Cranach, an excellent portrait by Grauff, and many examples of the primitive masters. Finally, among the works of the early Italian school there is a "Repose in Egypt," and a "Virgin with Child," by Titian, a "Virgin and Child," by Giovanni Bellini, a portrait of himself by Sebastian del Piombo, and by Bronzino a portrait of Duke Francois de Medicis. The Spanish school is represented by an "Immaculate Conception," by Murillo, and a Holy Family by El Greco. Several examples of Greuze, a typical "Fête Champêtre," by Lancret, and a portrait of Mme. Vietre de France by Pesne, represent the early French school and a portrait of Lady Ponsonby by Hoppner and one of Lady Lamb by Sir Thos. Lawrence, well exemplify the early English school.

The G. von Mallmann Gallery contains, in addition, a rich collection of drawings and water colors by the old masters of all the schools, and notably a large number of drawings by Rembrandt.

MUNICH.

Feb. 27, 1911.

At the Jacob Hirsch Galleries here there is at present, in addition to a remarkably rich assortment of silver and gold Roman and Greek coins of the highest quality, an extraordinary collection of ancient gold jewelry. In this collection there is a "trouvaillie" of Byzantine jewelry of the first order, some extraordinary bracelets, one with a Roman helmet and head, repoussé and Chiselé, and another with the name Marcianus in silver, some large chains with pendatifs, on one the bust portraits of a man and woman, each chain with a brazas, earrings and other chains and precious stones, pearls, sapphires and emeralds, all marvelously well conserved, and in addition, a fibula in massive gold and high relief representing an eagle devouring a rabbit, garnished with stones. Another "trouvaillie" was made at Teanum (between Rome and Naples), and contains two fibulas extraordinarily rich in ornament, bracelets, earrings, chains, rings, necklaces, of so fine a workmanship that this "trouvaillie" can be considered as representing the most delicate gold workmanship of the fourth century B. C. The collections of jewels also have many extraordinary specimens, in addition to the crowns in "feuille d'or, de livree et de laurier," perfectly preserved, and belonging to the "fouilles" of Hylasa in Asia Minor, etc.

There is among other remarkable pieces, a silver treasury found at Himera in Sicily, and containing some Greek pieces of the 4th century B. C. and, in addition, a repoussé silver plate on a gold base, ornamented with female heads and garlands, a piece of the first rank, unique of its kind, etc. Among the beautiful collection of Greek and Roman bronzes there may be mentioned only an archaic Greek lion statue fifty century B. C., exquisite in model, a large "balsamari," a "double tife" (a female head and a dionysiac bearded head), with a ravishing patina. Among the terra cottas there is a very ancient statuette, a marvel of Greek art, found at Selimonte, and among the vases a "hydree" found in Apulis, representing the Fiancailles of the Nymph Amymone with Poseidon, the base containing nearly 18 figures, modeled with singular delicacy. Experts have attributed this hydree to the famous artist Meidias. The collection of decorated vases has especially rich and important examples. Among the engraved stones one must note a rock crystal, representing a young man working on his helmet, marvelously fine in execution, of the fifth century B. C., the best epoch of early Greek art. There is also a collection of 40 pieces in iridescent glass, each of extraordinary beauty, in a perfect state of preservation, and there are also a number of rare and pretty figures.

Examples of Renaissance art are some Italian and German medals, chef d'oeuvres of the great masters, and some beautiful plaquettes. There are also some remarkable bronze statuettes in the collections, as well as some gold and enameled jewelry, of the first rank, of which Dr. Hirsch makes a specialty, notably a cross in enamel and gold by a pupil of Benvenuto Cellini, of the best epoch of Italian art, XVI century. A beautiful painting, a "Virgin with the Child," by Fra Angelico, well represents primitive Italian painting.

Among the marbles there must be noted a curious and remarkable bas relief, representing the 12 Olympian gods, the work of Locri, very old, a piece of great importance and certainly unique of its kind. There is a dionysiac relief representing a faun and female faun's heads on one side, and two dancing women on the other, a beautiful work of the first century B. C., found in the Villa Sallustiana at Rome.

At the Böhrer Gallery there are many fine objets d'art, especially of early periods, including 14th, 15th, 16th century, wood carvings, tapestries, fine bronzes, and majolica, and all kinds of antiquities. The first floor is occupied by the well-known picture gallery with fine specimens of early Flemish and German schools, fine Dutch pictures of the 17th century, including examples of Terborgh, Hobbema, Frans Hals, while the early Italian school is also well represented there. In all there are about twenty large rooms for exhibition, full of first-class antiquities and paintings, and they are so well arranged that the visitor does not realize he is in an art dealer's repository, but rather in a collector's private house.

PARIS LETTER.

Paris, March 1, 1911.

During May and June there is to be an exhibition of Dutch paintings of the great and small masters of the 17th century, comprising some 150 pictures, at the Orangerie, La Salle du Jeu de Paume in the Tuileries, for the benefit of l'Orphelinat des Arts and the Société de Bienfaisance Hollandaise de Paris. The display will be opened by the Honorary President M. Dujardin-Beaumetz, Under Secretary of State of Fine Arts, who will be assisted by M. le Baron de Stuers, Ambassador for Holland; M. Armand Dayot, director of the journal "L'Art et les Artistes," and M. F. Kleinberger, the connoisseur and art dealer. All the pictures will be loaned from private collections and will make an exhibit of Dutch art such as has not been seen here for more than thirty years if ever equaled before. This glorification of the 17th century Dutch art will be the principal event of this year in art matters.

The American Woman's Art Association is now holding its annual exhibition in its gallery. The exhibition has some good things but the standard is not as good as it ought to be. Mrs. A. Vose Congdon shows the best piece of work, "A Forest in Brittany," poetic in sentiment and dignified in composition with fine tree grouping and subtle color with good sunlight effect. Miss F. Lauter's "Blue Bridge, Volendam" is broad in treatment and original in composition and color. Miss Dryer's "In the Studio" and Mrs. Watkins' "Au Jardin" are painted in an intelligent manner. Miss Squire's drawings, the sculpture by Miss A. M. Wright, and etchings by Miss Coover are individual and interesting.

Louis Legrand, Carrera, Caro-Delvalle, Maurice Chabas and Jeanès are exhibiting with the Société Moderne at Durand-Ruel's.

At a recent sale at the Hotel Drouot M. Séligmann bought an Oriental tapestry for 12,000 frs., two vases mounted with bronze Louis XVI. for 3,150 frs., and two andirons Louis XV. with Chinese heads for 1,820 frs. M. Stettiner paid 4,500 frs. for a screen of Régence tapestry and 2,750 frs. for a Louis XVI. marquetry commode.

A dealer in antiques here has unexpectedly met with a stroke of unusual good fortune. When he bought six tapestries for 1,000,000 frs. (\$200,000) to pay a debt of exactly that sum, neither he nor the lady he had aided knew the exact value of the articles.

According to a journal the tapestries are after six classic subjects by Boucher's own hand and executed at Beauvais. The work in each is remarkably delicate and perfect and was acquired by a certain French family about fifty or sixty years ago for only \$12,000. And, had it not been that the present representative of the family had to pay a sudden unexpected debt, she would not have thought of depriving herself of the tapestries. As it was, she did not like to draw the amount from her bank account and finally yielded to the tempting of the antiquarian. Besides the tapestries had been with the family so long that their real value had been almost obliterated from the memory of its members.

The man who bought the tapestries is now reported to have already sold one of them for \$150,000, and he has been assured that the other five are easily worth more than the \$200,000 he paid for the set. Should he sell all the pieces the result will be that for risking a million francs, the man will make a clear profit of five million, or \$1,000,000, in a few weeks.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Charles, 251 Fifth Ave.—The Charles Mannheim collection of art objects.

Durand-Ruel Galleries, 5 West 36 St.—Paintings by Edouard Manet from the Pellerin collection to March 31.

Ehrich Galleries, 463 Fifth Ave.—Early Italian paintings.

V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.

Folsom Gallery, 396 Fifth Ave.—Pictures by Charles H. Woodbury. Monotypes by J. F. Fraser and colored etchings by M. Rubin.

Gimpel & Wildenstein, 636 Fifth Ave.—Choice Spanish portraits.

Katz Galleries, 103 West 74 St.—Paintings by John F. Carlson and pastels by Harold M. Camp.

Knoedler Galleries, 355 Fifth Ave.—A collection of 35 water colors by Winslow Homer. Paintings by Jean Paul Laurens. Recent paintings by Augustus Koopman. Opens Mar. 16.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Paul Dougherty, William Sartain, Daniel Garber and F. Ballard Williams.

Metropolitan Museum—Special memorial exhibition of works by Winslow Homer.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special loan exhibition of arms and armor, to April 6.

Montross Gallery, 550 Fifth Ave.—Paintings by Gari Melchers.

National Academy of Design, 215 West 57 St.—86th annual exhibition, to April 16. Admission 50c. daily from 10 A. M. to 6 P. M., and 8 to 10 P. M. Sundays 1 to 6 P. M. Mondays free.

National Arts Club, 119 East 19 St.—Collection of antiques. Walter Shirlaw Memorial exhibition.

Photo-Secession Galleries, 291 Fifth Ave.—Water colors by Cezanne.

Powell Gallery, 983 Sixth Ave.—Paintings by W. R. Leigh to March 25.

Ralston Gallery, 548 Fifth Ave.—Paintings by John Russell.

Union League Club—Paintings and art objects. Admission by card.

EXHIBITIONS NOW ON.

(See page 2.)

WEST CHESTER (PA.)

The exhibition recently held here by the State Normal School met with success, and seven canvases were sold. The successful artists were Wm. M. Chase, Robert Henri, Martha Walter, Childe Hassam, Alexander Robinson and Leslie P. Thompson.

PHILADELPHIA.

The Pennsylvania Museum has received a rare statue of Bacchus, the gift of Mrs. Joseph Drexel.

The annual exhibition of the Plastic Club opened on Friday last, to continue until Mar. 25. The display comprises works in oil, water color and pastel. Considerable attention is given to the charming study of childhood by Elizabeth W. Roberts, the good marine by Mary Butler and the miniatures by Emily Drayton Taylor and Margaretta Archambault.

LITTLE ROCK, ARK.

The Legislature has passed a bill creating an Art Commission to consist of five members, to be appointed by the Governor, who are to determine what statuary shall be placed in the Capitol grounds, and decide upon the mural decorations and pictures which shall adorn the interior of the new \$1,000,000 Capitol. The commission was urged by Gov. Donaghey, and he will doubtless approve the bill.

BOSTON (MASS.)

The retrospective loan exhibition of decorative arts opened with a reception on Mar. 7, at Copley Hall. Among the paintings loaned are "Blue Boy," owned by Mr. George A. Hearn of New York, Sir Joshua Reynolds' portrait of himself owned by Miss Elizabeth Perkins and other examples of Reynolds, Gainsborough, etc. Many miniatures are also shown. Col. and Mrs. W. R. Livermore loan a "Madonna" painted about 1654. Miss Mary S. Ames sends the five "Portland Miniatures" by Cosway, representing members of the family of the Duke of Portland. From the collection of Mrs. Nathaniel Thayer comes the portrait of Paul Revere by Gilbert Stuart Newton and Miss Alice Longfellow loans the portraits of Mrs. Henry Wadsworth Longfellow and her sister.

The small room off Allston Hall is given up to prints, selected and arranged by Mr. Francis Bullard. Among them are two fine examples by Lucas Van Leyden, "The Death of the Monk Sergius" and "David Playing Before Saul;" Antonio Pollajuolo's "Ten Nude Figures Fighting in a Wood," which is considered one of the most remarkable plates of the Italian Renaissance; several Rembrandt etchings and engravings by Durer.

CHICAGO.

Eighteen paintings by George Inness, purchased from a private New York collector by the Reinhardt galleries and which were described and some illustrated in the *American Art News* of Mar. 4, are now on exhibition in the Reinhardt galleries, Congress Hotel. Chicago has never had the opportunity of enjoying a representation of Inness' larger works until the present time.

Many art lovers hope that it will be possible to secure this Inness collection for Chicago. It is said that both museums and collectors are negotiating for it, but it is being held entire for the present. Its possession would make Chicago artistically proud and give it a superior place in the eyes of the world, for Europe knows Inness better than America.

The *American Art News* hopes that the Chicago public will take advantage of this opportunity to start a subscription fund to purchase this collection, and present it to the Art Institute.

Recent paintings of child life by Adam Emory Albright will constitute a special exhibition at the Art Institute, Mar. 17-31.

INDIANAPOLIS (IND.)

The exhibition of oils by Henry R. Poore, of Orange, N. J., at the Herron Art Institute, which met with deserved success and closed last week, has been succeeded by one of Canadian landscapes by Birge Harrison and recent works by Willard L. Metcalf to continue three weeks. The former shows 21 examples, including "The Cathedral Close," "Evening Lights," "Moonlight from Quebec," "The Heights of Levis," and the "Toboggan Slide." The latter is represented by 23 examples, among them "The Golden Screen," "November Sunshine," "Ebbing Tide," "Seaside Pasture," and "The Woodland Brook." George Hitchcock also shows a number of oils, and his wife, Cecil Jay, several attractive water colors.

NASHVILLE.

A group of American paintings is shown here in the gallery of the Public Library. The city council has appropriated \$1,000 for the exhibition, \$700 of it to go toward the purchase of pictures. In addition the Nashville Art Association

has collected \$2,000 for purchases. Five pictures are to be selected by a committee and labels affixed to indicate that they are the examples upon which the visiting public are to vote. That one of the five receiving the most votes will be the first choice of the committee for purchase. The collection contains among other works, Frank Benson's "Elizabeth," E. C. Tarbell's "Summer Idyl," J. W. Alexander's "The Glass Bowl," E. W. Redfield's "The Brook in Sunlight," Childe Hassam's "Washington Arch, Spring," Colin Campbell Cooper's "Bowling Green, New York," and Bolton Coit Brown's "A November Snow Squall."

WASHINGTON (D. C.)

C. G. Sloan & Co. announce the sale at auction beginning Mar. 13 of an assemblage of art objects very different from the usual collections coming upon the market. This consists of European interior decorations, the season's latest importations by Mr. E. J. La Place of New York. Among the objects to be offered are period furniture, porcelains, tapestries, paintings, old prints, Chinese, Japanese and Persian ceramics; also several sets of genuine Italian Renaissance bronze fire-dogs, now so eagerly sought and difficult to find.

The fifteenth annual exhibition of the Washington Water Color Club, which closed at the Corcoran Gallery yesterday attracted considerable attention and many exhibits were sold. James Henry Moser, the president, sold his "January Thaw," painted with great breadth and simplicity, and "Gray Day on the Marshes." Wm. H. Holmes sold his "Haunted Mill" and "A Hurry Call in the Harvest Field." There were interesting groups of pictures by Florence F. Snell, Lisbeth C. Hunter, Wm. P. Silva and others. There were also good etchings by Everett L. Warner and Will J. Quinlan.

NEW ORLEANS.

Art lovers have had the pleasure of viewing two good "one man" exhibitions of paintings this season. William P. Silva exhibited at the Newcomb College gallery a number of meritorious canvases representing scenes in Europe and America. A snow storm, Washington, D. C., probably the best shown, was an exceptionally strong canvas both in effect and treatment. The greatest treat, however, was a group of ten pictures by Hugh H. Breckenridge of Philadelphia now on exhibition at Newcomb College. Eight of these are pastels which show facile brilliancy and the other two are oils, fine in tone and masterly in treatment.

Preparations are now well under way for the regular annual exhibition of the New Orleans Art Association to open March 16. A number of good canvases are promised from outside artists, and it is understood that local artists will make a stronger exhibit than usual.

MILWAUKEE (WIS.)

At its recent annual meeting the Art Society elected Mr. Samuel O. Buckner president, and George Raab secretary. The Society has just entered its second year and every effort of art lovers is being made to advance art interests here. Strong appeals have been made by the press in this line, and it is hoped that exhibitions of high-class paintings, and also lectures on art, which are being arranged for, will arouse public interest and secure liberal support.

CLEVELAND (OHIO).

In the main room of the Taylor Gallery, there are on view 46 canvases embracing landscapes, marines, portraits and a number of decorative

pieces. Hermann, Dudley Murphy, Augustus Vincent Tack and William Baxter Closson are showing their latest and best works. This collection was recently shown at the Vose Galleries, Boston, and later at the Providence School of Design and the Wadsworth Athenaeum, Hartford. It will go from here to the Detroit Museum and St. Louis Museum, and then to Utica, N. Y. One of the best known oils in this group is the portrait of Col. Thomas Wentworth Higginson. Mr. Closson shows several decorative attractive pictures. Last week Mrs. H. H. Johnson gave a lecture on Giotto, before the School of Art.

Louis Kronberg, who devotes special attention to portraits of theatrical people, is giving an exhibition at the Taylor gallery. One of the notable canvases on view is the "Dress Rehearsal," showing the ballet in action. Two of his best known portraits are of Richard Mansfield in the characters of "Shylock" and "Cyrano."

ST. LOUIS.

At the Noonan & Kocian gallery Frank Townsend Hutchins will have on exhibition 25 oils from March 6 to 18. His exhibition at the Gillespie gallery in Pittsburg, which closed Feb. 28, was successful and several pictures were sold.

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AROUND THE GALLERIES.

Mr. Emil Sperling of the Kleinberger Galleries, No. 12 West 40 St., will sail for Paris on the Kronprinz Wilhelm, on Tuesday next, March 14. This departure follows soon upon that of Messrs. Rey and Seligmann, of Seligmann and Co., and Mr. René Gimpel of E. Gimpel and Wildenstein, and it would look as if there would be an exodus of dealers to Europe earlier than usual this year.

Mr. Eugene Fischhof sailed on the Oceanic Saturday last for Paris. His visit here this year was a brief one, but he made several good sales to private buyers.

Mr. H. S. de Souhami sailed for Paris on La Lorraine on Thursday.

Mr. C. F. Williamson sailed on the Caronia on Wednesday for Paris. While some good prices were obtained at his sale at the Fifth Ave. Art Galleries, March 4, the margin of profit, as the goods were costly, was not enough to make the sale entirely successful. Mr. Williamson made many new friends while here and proved his unusual knowledge and taste to many collectors.

Mr. E. Canessa sailed for Naples on the Duca d'Aosta March 4.

Mr. Edgar Gorer of London arrived last week for a short stay and is at the Gorer and Dreicer galleries, No. 560 Fifth Ave.

Mr. Charles Carstairs, of Knoedler & Co., and Mr. Percival Rosseau, will sail for London on the Adriatic next Saturday.

The pictures which form the collection of the late Peter Schemm of Philadelphia, were placed on exhibition at the American Art Galleries yesterday, too late for extended notice in this week's issue, and will be sold at auction, the watercolors at the galleries on Tuesday evening next, March 14, and the oils at Mendelssohn Hall on Wednesday, Thursday and Friday evenings next, March 15-17 inclusive. The pictures, while they comprise no remarkable examples, have a good average of quality, better in fact, than any of the previous picture collections offered by the Association this season, and rather paradoxically were not as extensively advertised, or their merits even adequately extolled, which would seem to indicate a lack of sense of proportion and values. In the collection there are five examples of Geo. Inness and good typical examples of such good American painters as Geo. Bogert, J. Francis Murphy, Wm. M. Chase, W. Bliss Baker, the two Eatons, Arthur Parton, A. H. Wyant, Bruce Crane, Chas. Schreyvogel, F. K. M. Rehn and H. G. Dearth. Among the foreigners represented are Schreyer, with a superior example of his Wallachian period, Alfred Stevens with five, Henner with four, Harpignies with three, and Jacques with four examples, Vollon, the recently dead Fritz von Uhde, the late F. Thaulow and Cazin.

BUFFALO.

Last Wednesday evening a brilliant reception was held at the Albright Art Gallery, previous to the opening of the Richard Canfield collection of Whistler's works. The special exhibition gallery is used for the display and on one side are hung the Venetian pastels, and on the other the oils and watercolors.

This is the first time Mr. Canfield's collection of Whistlers has been shown publicly intact. It consists of 6 oils, 10 watercolors, 9 pastels and 9 drawings.

The Society of Artists have sent out invitations for its 17th annual exhibition, which opens April 6 in the Albright Gallery. Works for this exhibition must be in not later than March 24.

UNION LEAGUE DISPLAY.

What must and will be considered the best exhibition of American Art ever made by the Union League Club opened on Thursday in the club galleries too late for extended notice this week. It is composed of most representative and recent examples of Alexander, Brush, F. S. Church, Coffin, Bruce and Frederic Crane, Foster, Hassam, Henry F. C. and Bolton Jones, Kost, Mowbray, Murphy, Palmer, Van Boskerck, Volk, Watrous, Waugh and Weir.

The new Art Object Gallery, adjoining the picture gallery, contains a remarkably array of early Chinese and Persian porcelains and pottery and Greek and Roman terra cottas, admirably displayed. Notice will be made next week.

A special cable from Paris to the N. Y. Herald says the sale of the objets d'art left by the late M. Lowengard, the antiquary, began at the Hotel Drouot Mar. 2. The first day's sale produced 177,294f. (\$35,458.80).

The best price was paid for a rectangular bas-relief in white marble, Italian work of the fifteenth century, attributed to Verrocchio, representing the Virgin suckling the Child Jesus. It was valued at 30,000f. (\$6,000), and fetched 45,000f. (\$9,000). It was bought by Messrs. Hamburger.

The second day's sale of the Lowengard collection, at the Hotel Drouot, Mar. 3, resulted in 124 lots disposed of, for 177,299f. or \$39,099.40. The first lot of twenty-three faïences and porcelain brought 14,958f. or \$2,991.75, the highest price, 8,700f. or \$1,940, being obtained for a tympan of enameled pottery, from the studio of Luca della Robbia.

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